

MA THE CLEVELAND MUSEUM OF ART

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PRESS RELEASE

Dickinson

TREASURES ON PAPER
May 10 - July 24, 1988

One hundred and seventy of the most distinguished prints and drawings from The Cleveland Museum of Art collection will be on view at the Museum from May 10 to July 24, 1988, in a special exhibition accurately titled **Treasures on Paper**. They have been chosen from the nearly 15,000 works on paper in the collection--13,000 prints and 1,800 drawings, in round numbers--which is judged by knowledgeable peers to be one of the half-dozen finest in the United States. This rank is all the more notable because the Cleveland collection is quite small, as major museum collections go, refined and choice rather than encyclopedic.

Because all works on paper should spend only limited time on exhibition, to protect them from the damage inflicted by light, it is rare for so many of the treasures of the collection to be on view at one time. The exhibition, which honors The Print Council of America meeting at the Museum in May, is free and open to the public.

The principal criterion for a work's inclusion in this unusual exhibition is quality at the highest level. The second consideration is rarity, reflecting the Museum's desire to exhibit prints that are unique or printed in such small editions that they are little known. Some drawings which present scholarly problems of special interest to The Print Council members are also included. And finally, says Jane Glaubinger, associate curator of prints and drawings and acting administrator of the department, "the selection was shaped by our desire to give an overview of the entire prints and drawings

2- the cleveland museum of art/treasures on paper collection." She organized **Treasures on Paper** with assistant curators Michael Miller and Starr Siegele and curatorial assistant Anne Babcock.

Six centuries of printmaking--beginning in the fifteenth century, when the process of making multiple images was first invented, until the present day--are represented in the exhibition. Notable among the early prints, a particular strength of the Cleveland collection, are a superb impression of The Crossbearing, one of several important engravings by Martin Schongauer (ca. 1450-1491); the unique first state of Antonio Pollaiuolo's (1431/2-1498) Battle of Naked Men, impressive testimony to his mastery of the human body in action; and Birds-Eye View of Venice, by Jacopo de'Barbari (c. 1460/70-before 1516), a monumental woodcut printed from six blocks on six sheets of paper.

Albrecht Durer (1471-1528) dominates the 16th-century works in the exhibition, much as he dominated his own time, and is well represented in the Museum's collection. Several works by Durer include his 1514 engraving St. Jerome in his Study; a proof before the text printed on the verso of the woodcut, The Four Horsemen of the Apocalypse, dated about 1497/8; and one woodcut from the Museum's complete proof set of The Life of the Virgin (1503/4). Hans Burgkmair's (1473-1531) Equestrian Portrait of the Emperor Maximilian I, a woodcut printed in black and white on blue tinted paper, is the only such impression known. A first proof issue of Dance of Death by Hans Holbein II (1497-1543) is among other 16th-century treasures, which include Italian masterworks inspired by classical antiquity, such as an especially beautiful impression of Venus Reclining in a Landscape, an engraving by Giulio Campagnola (c. 1482-after 1515), and Giorgio Ghisi's (1520-1582) interpretation of an admired painting by Giulio Romano, Cephalus Mourning the

3- the cleveland museum of art/treasures on paper

Death of Procris, in a recently discovered engraving that is a unique impression before the recorded first state.

Major printmakers of the seventeenth and eighteenth centuries include a fine representation of etchings by Rembrandt van Rijn (1606-1669) with their passion for the stories of Christ's life and death and their equal ardor for the landscape of the Low Countries; Canaletto and Piranesi among the Italians, Paul Sandby and George Stubbs among the British. A selection from the collection's 19th-century holdings includes works by these masters: Lion Devouring a Horse by Eugene Delacroix (1798-1863), for which the Museum also owns the lithograph stone; Esterel Village, a monotype by Edgar Degas (1834-1917); Edouard Manet's (1832-1883) etching of The Guitarist, in the first state; Henri de Toulouse-Lautrec's (1864-1901) color lithograph of Miss Loie Fuller; working proofs for Blow, from The Caprices, and Aesop, by Francisco Goya y Lucientes (1746-1828); and works by Charles Meryon (1821-1868) and James Abbott McNeill Whistler (1834-1903), two artists whose works the Museum has collected in considerable numbers. A special highlight of this section is the four-panel screen--four lithographs printed in color, titled Nursemaid's Promenade with Frieze of Carriages--made in 1899 by Pierre Bonnard (1867-1947), in an edition of 110; only four are now in American museums, and Cleveland's is in very good condition.

Of particular note in the 20th-century collection are a hand-colored, unique proof of Edvard Munch's (1863-1944) woodcut Evening (Melancholia: On the Beach); a selection of the Museum's ten states (there are 18 in all) of the 1945-1946 lithograph, Two Nude Women, by Pablo Picasso (1881-1973), which document his progression from a realistic portrayal of the two women to a more abstract one; and Emil Nolde's (1867-1956) lithograph printed in colors,

4- the cleveland museum of art/treasures on paper

Autumn Landscape, an imaginative use of lithography to create an image of great expressive power. Among the contemporary artists included are Jasper Johns (b. 1930) with a proof for the lithograph Ale Cans, and Jim Dine (b. 1935) with the lithograph Yellow Robe.

Four of the five Prints & Drawings galleries will be devoted to these prints. The fifth will exhibit approximately forty masterpieces of drawings. Michelangelo's double-sided figure study in red chalk for the ceiling of the Sistine Chapel; Rembrandt's pen and ink drawing, The Meeting of Christ with Martha and Mary After the Death of Lazarus; Durer's charcoal of The Dead Christ; Poussin's Study for Extreme Unction; Ingres's Portrait of Madame Raoul-Rochette; Van Gogh's Landscape with Wheelbarrow; James Thurber's pen and India ink, titled She's Been This Way Ever Since She Saw Camille, which the artist gave the Museum in 1934, suggest the range of this unique exhibition. Several recent acquisitions, including Pietro da Cortona's study for his great early fresco of The Idolatry of Solomon, will also be on view.

On Wednesday, June 8, at 5:45 pm, Jane Glaubinger and Michael Miller will present a free lecture on the exhibition.

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For additional information or photographs, please contact the Public Information Office, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106; 216/421-7340.